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characteristic feature in *Troie* would simply indicate the priority of *Enéas*, a priority which indeed a comparison of the versification of the two poems had already suggested.¹⁵

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SOME PARALLELS TO PASSAGES IN THE FIRST PART OF JERONIMO

Whether *The First Part of Jeronimo* is spurious or not, whether it is Kyd's or another's, whether it was produced before 1592 or between 1600 and 1605, the fact remains, nevertheless, that there are in it some passages which bring to the reader's mind certain parts of other plays of the same general period.

The first of these is found in Act II, Sc. 2,¹ and the parallel passage is in *Cymbeline*, Act III, Sc. 5. In *Jeronimo* Lorenzo and Alcario enter. Andrea, who is Bellimperia's lover, has gone to Portugal as ambassador, so Alcario, who also loves Bellimperia, is urged by Lorenzo to dress himself in a suit of clothing of the style and color of Andrea's and present himself in it to Bellimperia, with the idea in mind of winning her love. He at once agrees to this proposal and the two go to get the clothing. Imogen's betrothed, Posthumus, is absent from her in *Cymbeline*. Cloten, who is in love with Imogen, finds that she is to meet Posthumus at Milford Haven, so he forms the plan of pursuing her, of killing Posthumus, and of making love to her then in a more or less violent manner. Accordingly he forces Pisanio, Posthumus's former servant, to procure him a suit of his late master's clothing in which he may carry out his plans.

In Act II, Sc. 4, of *Jeronimo* the plot of Lorenzo and Alcario comes to nearly the same end as that of Cloten. Lorenzo and Alcario, who is disguised as Andrea, enter. Soon Bellimperia enters to them and greets Alcario as Andrea. She does

not discover the fraud, and after a short dialogue, leaves him. A moment before the end of the conversation Lazarotto enters. He has been engaged by Lorenzo to assassinate Andrea, and so, seeing a man dressed like Andrea talking very confidentially with Bellimperia, he takes him to be the real Andrea. After her exit he stabs Alcario, who dies immediately. At this point "Andrea and Rogero and others" enter to the great horror of the murderer. Jeronimo and Horatio come in a little later and, until they discover the real Andrea, think the corpse in familiar-appearing garments is his. Soon, however, they are undeceived, as is Bellimperia who has heard the cries of murder and who enters in consternation.

Sc. 2, Act IV, of *Cymbeline* corresponds in part to that just outlined. Imogen has taken refuge with Belarius and his two foster sons, Arviragus and Guiderius. Cloten, dressed as Posthumus, appears after Imogen has retired from the stage. He and Guiderius quarrel, and the first is killed, but off the stage. To prevent identification of the body the head is severed and thrown into the sea. At this point, Imogen, who is disguised as a boy, is discovered apparently dead, the result of having taken a sleeping draught which she thought to be poison. She and Cloten's body are laid before the cave home of the three foresters. Belarius and the young man go to find flowers to strew over the corpses. In their absence Imogen regains consciousness and recognizes the clothing on the headless trunk by her as that of Posthumus. She concludes that the body is Posthumus's and bewails his death. After a long lamentation she falls speechless on the corpse. The Roman general, Lucius, then enters and Imogen is taken away by him.

Briefly the points of resemblance which I have endeavored to bring out are these: the disguising of two unfavored suitors in the clothing of the favored ones during the absence of the latter; the death of the same; and the mistaking of each corpse for that of the favored suitor in each play. Besides these there are certain minor points of resemblance which are unimportant except as merely corroborative of the major indications of a possibly more than accidental resemblance.

In addition to the points mentioned above I

¹⁵ *Modern Philology*, April, 1907, pp. 667-675.

¹ *The Works of Thomas Kyd*. Edited by Frederick S. Boas, Oxford, 1901.

desire to cite the following as showing a possible relationship between *Jeronimo* and other plays of approximately its own time. While Alcario is dressing himself for his attempt at counterfeiting Andrea, Jeronimo and Horatio prepare a letter (*Jeronimo*, Act II, Sc. 3) warning Andrea of Lorenzo's hatred of him and of his murderous intentions toward him. In spite of the rank of the writers and of the subject matter of the letter it is conceived in a spirit of the broadest humor. Notwithstanding the unlikeness in general tone of the two scenes, that just mentioned bears a resemblance to Sc. 2, Act III of *Julius Caesar*—but one of language only. In the letter Jeronimo, while telling Andrea of Lorenzo's plot against him, expatiates upon Lorenzo's honesty and declares that when he says "a nobleman" may be "a knave as well as an ostler," he does not speak of him. It is hardly necessary to call attention to Antony's use of the expression

" . . Brutus is an honorable man "

in regard to Brutus' judgment and actions. The following lines which Antony speaks—

"I speak not here to disprove what Brutus spoke
But here am I to speak what I do know"—

are in substance almost exactly the same as those which Jeronimo uses in speaking of Lorenzo.

The last parallel which I wish to point out is that between Sc. 5, Act II, of *Jeronimo* and Sc. 1, Act IV, of Marston's *Second Part of Antonio and Mellida*. Lazarotto, the assassin of Alcario is much like Strotzo, Piero's tool in the latter play. His death is managed in very much the same way as is Strotzo's. In *Jeronimo* (Sc. 5, Act II), the King of Spain is presiding at the trial of Lazarotto for the murder of Alcario. The prisoner has bargained with Lorenzo, his employer, that he would be pardoned for his crime. After telling a trumped-up story of his having been hired by Alcario to kill Andrea and of his having mistaken his man—as was indeed the case—he is condemned to death by the King. He whispers Lorenzo to press for his pardon. Lorenzo pretends to do so, but in reality urges the King to make way with the criminal immediately. Thereupon the King refuses to hear Lazarotto who

wishes to implicate his employer. He is gagged and hurried off to execution. Marston's villain uses a similar device for disposing of Strotzo, his aid. Piero, Duke of Venice, is presiding at the trial of Mellida, his daughter, on a charge of adultery. Strotzo, by prearrangement with Piero, enters with a halter about his neck and accuses himself of having defamed Mellida and of having slain Antonio's father at the instance of Antonio. In reality the murder last mentioned was done by Piero. Upon hearing this confession, Piero simulates great indignation and seizes the end of the cord which is about Strotzo's neck. Castilio, a courtier, grasps the other end ; and the two of them strangle the unlucky instrument of Piero's crimes, thus putting out of the way an inconvenient confidant in much the same way as Lorenzo does. Strotzo attempts to speak, but his master is too quick for him, and his secret is not disclosed.

Since the date and the authorship of *The First Part of Jeronimo* are in doubt, it is, of course, not possible to consider it as either a source or a debtor in regard to the parallelisms above mentioned, except in the case of *Cymbeline*, which, it is almost certain, was written after 1605—the date of the publication of *Jeronimo*. The likeness to passages in *Julius Caesar* and in *Antonio and Mellida* may have been the result of the acquaintance of the authors of those plays with *Jeronimo* or else they may have furnished inspiration for the latter drama. It is a difficult matter to determine since the plays may have appeared about the same time—very near the year 1600. In view of this uncertainty then, I am unwilling to offer any explanation of the parallelisms which I have mentioned above. My purpose has been merely to point out these resemblances with the hope that they may be of some interest, and possibly of value, to some investigator.

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